

A young man with dark hair, wearing a black suit and shirt, stands in front of an ornate, golden fence with purple accents. He is holding a violin and looking towards the camera. The background is a soft-focus green landscape.

Emmanuel Bach

Violin

Jenny Stern

Piano

Musical Mosaics

*Willowhayne
Records*

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- FRITZ KREISLER (1875-1962)**
1. Variations on a Theme by Corelli in the style of Tartini 3:30
- MANUEL PONCE (1882-1948) trans. JASCHA HEIFETZ (1901-1987)**
2. Estrellita (My Little Star): Mexican Serenade 3:06
- JOHANNES BRAHMS (1833-1897) trans. JOSEPH JOACHIM (1831-1897)**
3. Hungarian Dance No.17 3:11
- CLAUDE DEBUSSY (1862-1918) trans. LÉON ROQUES (1839-1923)**
4. La plus que lente 4:17
- ISAAC ALBÉNIZ (1860-1909) trans. JASCHA HEIFETZ (1901-1987)**
5. Sevilla (No.3 from *Suite Espagnola* No.1) 4:33
- RICCARDO DRIGO (1846-1930) trans. LEOPOLD AUER (1845-1930)**
6. Valse bluette (No.2 from *4 Airs de Ballet*) 2:14
- REINHOLD GLIÈRE (1875-1956)**
7. Romance, Op.3 4:46
- FRITZ KREISLER (1875-1962)**
8. Caprice Viennois 4:00
- LEOPOLD GODOWSKY (1870-1938) trans. JASCHA HEIFETZ (1901-1987)**
9. Alt-Wien (No.11 from *Triakontameron*) 2:34
- CLAUDE DEBUSSY (182-198) trans. GASTON CHOISNEL (1857-1921)**
10. En Bateau (No.1 from *Petite Suite*) 4:14

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- FRITZ KREISLER (1875-1962)**
11. La Gitana 3:03
- JOSEPH ACHRON (1886-1943) trans. LEOPOLD AUER (1845-1930)**
12. Hebrew Melody 5:36
- RICHARD WAGNER (1813-1883) trans. AUGUST WILHELMJ (1845-1908)**
13. Albumblatt 4:36
- MANUEL DE FALLA (1876-1946) trans. PAUL KOCHANOSKI (1887-1934)**
14. Nana (No.2 from *Suite populaire Espagnole*) 2:08
- FRITZ KREISLER (1875-1962)**
15. Slavonic Fantasy (on themes by Dvorák) 5:01
- JEAN SIBELIUS (1865-1957)**
16. Nocturne, Op.51 No.2 2:58
- DARIUS MILHAUD (1892-1974) trans. CLAUDE LÉVY**
17. Tijuca (No.8 from *Saudades do Brazil*, Op.67) 2:13
- FRITZ KREISLER (1875-1962)**
18. Gypsy Caprice 5:01
- JOHANNES BRAHMS (1833-1897) trans. JASCHA HEIFETZ (1901-1987)**
19. Contemplation 2:36
- HENRYK WIENIAWSKI (1835-1880)**
20. Polonaise de concert, Op.4 5:24
- TOTAL TIME: 75:10

Recorded in 24-bit 192KHz

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Among violinist-composers, Fritz Kreisler holds a pride of place, not only for his playing captured on recordings, but also his taste for style in his works. Each miniature offers a window into a private world where characters and events are vividly played out. The ***Variations on a Theme by Corelli in the style of Tartini* (Track 1)** is a short masterpiece. The first variation uses rapid *saltato* or 'jumping' string crossing, similar in effect to Locatelli's *Caprice No.5*. The second variation is a witty dialogue across different registers of the violin. The piece culminates with majestic chords in the third variation, before the theme returns.

The opening melody of the ***Slavonic Fantasy* (Track 15)** comes from *Songs My Mother Taught Me*, the fourth of Dvořák's *Five Gypsy Songs*, written in 1880. Dvořák reused the melody in his *Terzetto in C*, for two violins and viola, and in one of his *Romantic Pieces*, *Op.75*. It moves from a nostalgic song into a rousing dance.

***La Gitana* (Track 11)** in Spanish, means 'the gypsy woman'. A folk fiddler seizes our attention with a flamboyant cadenza. A vibrant dance follows, with guitar-like accompaniment, later slipping into a lilting Viennese dance, before the gypsy character returns.

After the arresting opening, ***Caprice Viennois* (Track 8)** combines a gentle dance and playful scherzo, in which Kreisler's musical charm is expressed strongly. It suggests happy memories of Viennese ballrooms, and ends as fleetingly as it begins. By contrast, Kreisler's ***Gypsy Caprice* (Track 18)** is one of his lesser-played works. It conveys an eccentric and temperamental mood, with unpredictable passages and leaps on the violin.

***Estrellita (My Little Star)* (Track 2)** was a popular song in 1930s Mexico. It tells the story of a woman with a passionate love for an unnamed man. The song became popular through the 1939 film *They Shall Have Music*. Manuel Ponce also wrote a violin concerto in 1943 for Henryk Szeryng.

Hungarian and gypsy music were a vital source of inspiration for Brahms. In 1853 he met the Hungarian violinist Eduard Reményi, and they toured together during the 1860s. Reményi introduced Brahms to the violinist Joseph Joachim, who became a key musical impetus for Brahms. His two sets of *Hungarian Dances* were originally written for piano four-hands (1869 and 1880) and Joachim later arranged them for violin and piano. ***Hungarian Dance No.17* (Track 3)** shifts tempo and character, first thoughtful, then uplifting and spirited, with a lyrical interlude.

Originally for solo piano, Debussy's ***La plus que lente* (Track 4)** is marked *languido con molto rubato*. These are unusual markings for a waltz, suggesting resistance instead of motion. The piece moves between rêverie and exuberance.

Albéniz's ***Sevilla*, (Track 5)** originally written for piano, captures the joy and sun of Spanish life. The varied rhythmic motifs create a strummed guitar-style accompaniment which contrasts with a rhapsodic serenade.

***Valse bluette* (Track 6)** comes from Drigo's *4 Airs de Ballet*, written in 1903, and shows a capricious Viennese charm. Born in Italy, Drigo took up a position in St Petersburg in 1879, becoming conductor and composer for the Imperial Ballet in 1886. He also conducted premieres of Glazunov's *Raymonda*, Tchaikovsky's *Sleeping Beauty* and *The Nutcracker*. Leopold Auer made the first published transcription of *Valse bluette* for violin, and Heifetz followed with a slightly different transcription.

Glière's ***Romance, Op.3* (Track 7)** is taken from his 1927 ballet *The Red Poppy*. In addition to writing concertos, symphonies and operas, Glière was an important composition teacher and was trained as a violinist. *The Red Poppy* is a love story set in China during the 1920s.

Alt-Wien* (Track 9)** is a nostalgic waltz, evoking the elegance of old-world Vienna. Its composer, the renowned Polish-born pianist Leopold Godowsky, performed widely in America and Europe in the 1880s and 1890s. ***Alt-Wien is taken from his *Triakontameron* for piano, a set of 'thirty moods and scenes in triple measure' composed in 1920.

Debussy's ***En Bateau* (Track 10)** takes us to a boat on shimmering waters. The sound world may be compared to Symbolist poetry, or to works of painters such as Paul Signac. It is taken from Debussy's *Petite Suite*, for piano four hands (written in 1886-1889), transcribed here by Léon Roques.

During the twentieth century, violinist and teacher Leopold Auer left a lasting musical legacy. Counting among his students Jascha Heifetz, Nathan Milstein, Mischa Elman, Toscha Seidel, Cecilia Hansen and others, Auer was also an arranger, and many of his students continued this tradition. One of Auer's best-known arrangements is of Achron's ***Hebrew Melody* (Track 12)**. This piece was composed in 1911, while the Lithuanian-born Achron was studying composition in St Petersburg. Based on a melody heard as a child in a Warsaw synagogue, it was his first work written after joining

the Society for Jewish Folk Music. Its first performance was well received and Achron wrote further works inspired by Jewish culture and themes. It is dedicated 'to the memory of my father', and is full of nostalgia and grief.

Wagner's **Albumblatt (Track 13)** was originally a piano piece in C major, and is one of his few non-operatic works. It was composed in 1861 for Princess Metternich, as a gesture of thanks for her help in securing performances of *Tannhäuser* in Paris. August Wilhelmj (who was concertmaster for Wagner's 1871 *Ring* cycle production at Bayreuth) transcribed **Albumblatt** for violin and piano.

Manuel de Falla's **Nana (Track 14)** is a lullaby from the *Suite populaire Espagnole* written in 1914, reflecting his native Spanish culture. The arranger, Paul Kochanski, was a renowned violinist and teacher who collaborated with pianist Arthur Rubinstein, as well as with composers Szymanowski and Stravinsky.

Sibelius's haunting **Nocturne (Track 16)** transports us to an ethereal world. It was first included in his 1906 incidental music to *Belshazzar's Feast* in eight movements, based on a play by Hjalmar Fredrik Eugen Procopé. Today, the suite is usually heard in the 1907 four-movement version.

Tijuca, (Track 17) from Milhaud's *Saudades do Brasil*, is one of twelve dances from his 1920 ballet, taken from a piano transcription. With quirky harmonies, these dances show his response to Latin America, which he visited in 1917–1918. **Tijuca** is underpinned by a sophisticated use of bi-tonality and tango rhythms. The name refers to a neighbourhood in Rio de Janeiro.

Contemplation (Track 19) is a transcription of Brahms's *Wie Melodien zieht es mich* from his *5 Lieder, Op.105*, composed while the composer was on holiday at Lake Thun, Switzerland. Part of the melody also occurs in the first movement of his *Violin Sonata No.2 in A major, Op.100*.

Having gained recognition in Poland at a young age, Henryk Wieniawski studied at the Paris Conservatoire in the 1840s. He toured Russia from 1851–1853, during which time he wrote his **Polonaise de concert, Op.4 (Track 20)**. He continued performing in Europe, including with the celebrated pianist Anton Rubinstein. In 1858–1859 he toured major cities in England and Ireland. The Polonaise is a Polish dance with distinctive rhythmical characteristics, and feelings of bravura and national pride. It was traditionally performed at the start of court ballroom dances and important occasions.



Emmanuel Bach has performed as a soloist and chamber musician at venues including Wigmore Hall, Queen Elizabeth Hall, St George's Bristol, St Martin-in-the Fields and St James's Piccadilly. He won the 2018 Royal Overseas League String Competition. He has performed in the UK and abroad, playing concertos by Brahms, Mendelssohn, Paganini, Tchaikovsky and others. In 2017, he played in a live-streamed masterclass conducted by Maxim Vengerov, on the Brahms Concerto. He was notably invited to play as a co-soloist with Anne-Sophie Mutter in Bach's Double Concerto. He is an Artist on the Countess of Munster Recital Scheme, 2017-19.

As a chamber musician, he was a Fellow on the Yale Summer School 2016, USA, working with the Artis, Brentano and Emerson String Quartets. From 2013-15, he held a Leverhulme Fellowship at Pro Corda Chamber Music Academy, coaching young musicians. He also plays with the Bach Quartet, whose performances have included playing on BBC Radio 3's Music Day 2017.

He has benefitted from masterclasses with musicians including Miriam Fried, Dong-Suk Kang, Shlomo Mintz, Cho-Liang Lin and Hugh Maguire. Previously, he studied with Natasha Boyarsky, and read Music at Magdalen College, Oxford, gaining a double First-class. He is taking an Artist Diploma with Radu Blidar at the Royal College of Music, as a Drapers Music Scholar. He has played on orchestral schemes with the BBC and London Symphony Orchestras. He is grateful for support from the RCM, HR Taylor Trust, Countess of Munster Musical Trust, English-Speaking Union and Tompkins Tate Trust.



South African born pianist **Jenny Stern** has recorded for radio and television in Europe and her home country. She made her debut playing Mozart's Piano Concerto K450, with the conductor Alberto Bolet. Following studies at the Royal College of Music with Lamar Crowson, she completed a Masters in South Africa, winning the prestigious Emma Smith Overseas Scholarship for further study.

She has performed extensively in the UK as a chamber musician and duo pianist, collaborating with principal players from orchestras such as the English Chamber Orchestra and the Royal Opera House Orchestra. In South Africa, her major performances include radio broadcasts of Rachmaninov's First Piano Concerto and the Grieg Piano Concerto, and concertos with the Cape Town Symphony Orchestra, Natal Philharmonic and Bloemfontein Symphony Orchestra.

She has been invited to give masterclasses at venues including Dartington Summer School of Music and Euro Music Academy in Vienna. She has also given over 500 concerts and workshops at universities and schools. Jenny currently teaches at Eton College and the Royal College of Music, Junior Department.